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# American Art News

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## WILL SHOW IN STORE—NOT TENT

The Society of Independent Artists has not been able to secure a tent for its coming exhibition at the Moorish Gardens, and has decided to lease two large stores at 112 and 114 W. 42 St., between Broadway and Sixth Ave., to be fitted up to accommodate the exhibition at the same dates as arranged at first, April 20 to May 12. One storefront will be converted into a doorway, the other flanked on each side with decorations extending the height of one story, the height of the building. One of the decorations will be painted by William Zorach. Beginning April 12, pictures will be received at the above address, and, in case of mistake, there will be a man stationed at the Moorish Gardens, on Riverside Drive, originally planned as the place for the display, to receive pictures sent there by artists unaware of the change.

## R. E. MOORE'S WILL

The late Rufus Ellis Moore, the collector of Oriental art, who died Mar. 29 last, left his estate in trust to his widow, Mrs. Mary W. S. Moore, with the exception of a specific bequest of \$25,000, which he willed in trust to a daughter, Florence S. Moore.

No mention is made in the will of Mr. Moore's art collection. Mrs. Moore, who lives at No. 38 W. 88 St., will have possession of the collection, and upon her death it goes to four sons, Edward S., Don L., Roland N., and Charles B. Moore, who are residuary legatees.

While the art collection alone has been variously appraised at sums approximating \$1,000,000, the size of Mr. Moore's estate is not disclosed.

## ALBERT ROULLIER HONORED

Mr. Albert Roullier, who recently celebrated his twentieth year of print selling in his galleries in the Fine Arts Building, Chicago, and who, with Mr. E. G. Kennedy of New York, and now retired from active business, is the co-dean of American print dealers, has, on the recommendation of M. A. Barthelemy, the French consul in Chicago, received from the Ministry of Fine Arts in Paris the decoration of Officer de l'Instruction Publique. This is the only decoration, other than military, given by the French Government since the war's outbreak.

## WALTON PORTRAIT FOR CENTURY

The Century Club has received as a gift from Mr. Herbert Satterlee, a three-quarter length standing portrait of the late William Walton, by the late Carroll Beckwith, which Mr. Satterlee purchased at the recent sale of Mr. Beckwith's pictures. As both Messrs. Walton and Beckwith were old members of the Century, Mr. Satterlee's gift is greatly appreciated by the members of the Century. The portrait is one of the best Mr. Beckwith ever painted and an excellent example of his brush.

## MUNICIPAL ART SOCIETY MEETING

At a recent public meeting of the Municipal Art Society, in the galleries of the National Arts Club, Frederic W. Keough, editor of "American Industries," who is in charge of a campaign for the rehabilitation of the crippled soldier on behalf of the National Association of Manufacturers, talked of employment in arts and crafts work, such as weaving, pottery, light metal work and basketry.

Employers and economists throughout the world are giving deep thought to this problem and the talk was of great interest, as it is practically the first public presentation of the subject in N. Y. Mr. Keough has been given much valuable data by the French Government and also afforded particular facilities to study the excellent work being accomplished for the wounded soldier by the Dominion Government. His talk was illustrated by lantern slides and samples of work.

Other speakers included officials engaged in this work for the U. S. and Canadian Governments.

The "Food for France" fund has requested the Art War Relief Committee, of 661 Fifth Ave., to secure posters for them, to be used in their coming campaign for funds. Many posters are desired, for the originals will be used instead of having reproductions made. So the Art War Relief is appealing to artists to contribute to this worthy cause. Mrs. Ripley Hitchcock is the chairman of the Art War Relief Committee.

## SARGENT BUST FOR MUSEUM

A bronze bust of Charles Sprague Sargent, director of the Arnold Arboretum, Brookline, Mass., executed by C. S. Pietro, has just been installed in Forestry Hall of the American Museum of Natural History.

This bust has been given a permanent place in the museum in honor of Prof. Sargent's work in bringing together the Morris K. Jesup collection of North American woods, and also in appreciation of his notable contributions to the science of silviculture.

From 1879 to 1884 Professor Sargent made, under Government auspices, a survey of the forest areas of the United States, with special reference to the geographical distribution of various kinds of trees. His Silva of North America, in fourteen volumes, published as a result of his explorations and his collection of the Jesup woods, is the only work of its kind.

## COX "ATTIC" LIBRARY TO BE SOLD

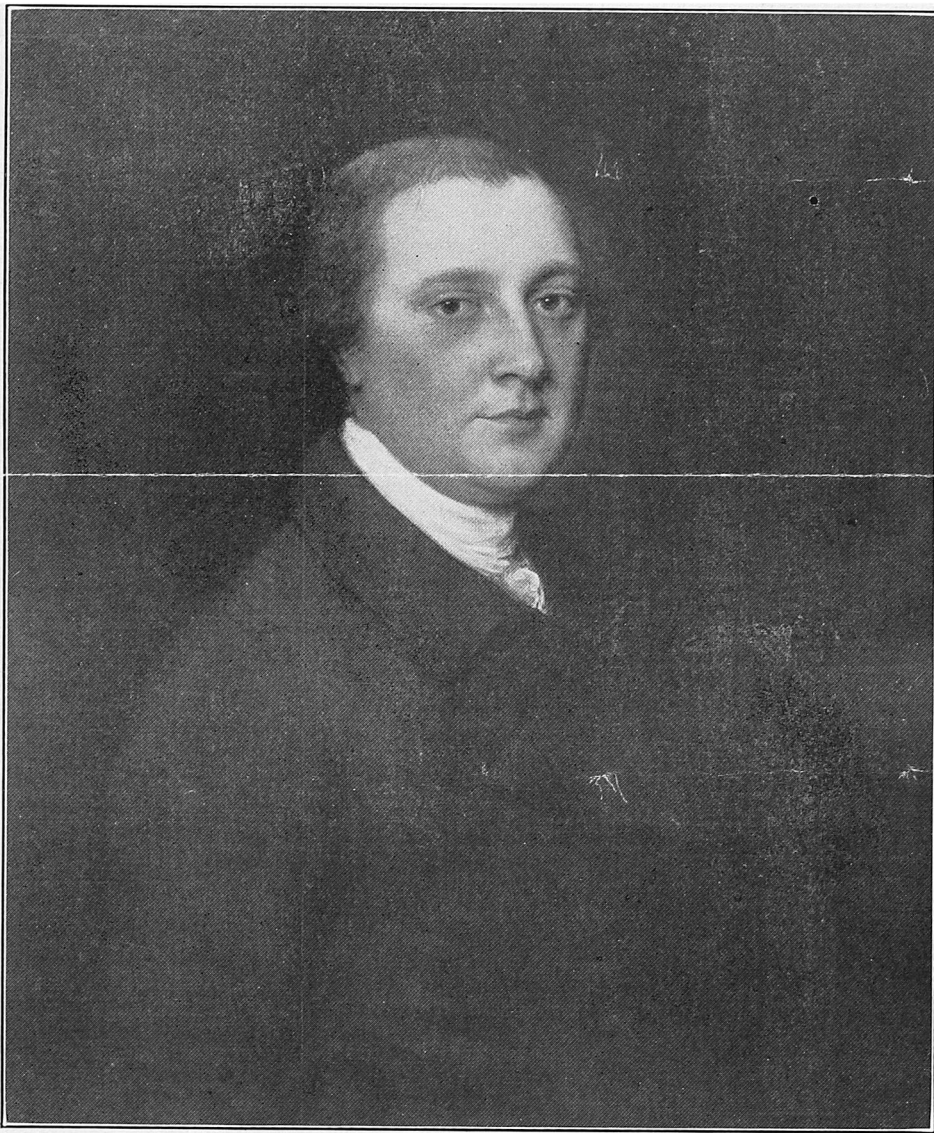
The "attic" library of the late Alfred J. Cox, long renowned in literary and theatrical circles, is to be sold. It has been valued

## UNIQUE OLD PERSIAN JAR

One of the rarest, and probably the most extraordinary pieces of old Persian ware, dating from the XII century, from the ruins of Rhages and known as "The Jar of Enon Sherouan the Just," is now on exhibition, the first time it has been shown to the public, at the Parish-Watson Galleries, 560 Fifth Ave.

The jar, a large one, with deep blue metallic glaze and wonderful sculptured designs in relief, has only one counterpart known, in the Hermitage at Petrograd (if the Germans have not looted it) with a metallic lustre.

The jar now on view was found by a syndicate of Persian excavators near the old tomb of Abd-el-Azim. Two fragments were first unearthed in 1912 and only two years later, or in 1914, after persistent search, were the remaining pieces brought to light. These were fitted to the first two fragments and taken to Paris, where the repairs were completed. So skillful was the fitting of the fragments together that it hardly seems possible to believe the jar was ever broken.



COLONEL TOWNSHEND  
By Gainsborough

Sold by Ehrich Galleries to Toledo Museum

at \$50,000, and will be dispersed, according to an announcement made by Alexis J. Cox, son of the collector and administrator of the estate, and the collection will doubtless be forwarded from Chicago to N. Y. this spring for sale next autumn.

The "attic" library, it is stated, was arranged by Mr. Alfred J. Cox as a "den," and was a rendezvous for many years for Chicago authors and poets, including Eugene Field.

## SPRING ACADEMY SALES

The sales of the current Spring Academy, since last noted, have been as follows:

Scudder, Janet, "Frog Fountain".....	\$35
Palmer, Walter M. L., "The Inlet".....	500
Watrous, Harry W., "The Moon Path".....	1,200
Moran, Leon, "June, East Hampton".....	200
Spicuzza, F. G., "The Spirit of Youth".....	200
Haraton, Abraham, "Portrait of a Young Woman".....	700

It is stated by friends of Otto Wigand of Grymes Hill, Staten Island, that there has been a grievous mistake in classing him among alien enemies. While he lives in a thickly populated German section, he is a born American and a sincere patriot. His favorite nephew is a second lieutenant in the U. S. Army, and is fighting in France.

## LESSONS OF HEARN SALE

In the course of a long article on the recent Hearn picture sale in the current (April) issue of the "International Studio," Mr. Charles L. Buchanan argues very pertinently, confirming the already expressed opinion of the AMERICAN ART NEWS, that the result of said sale proved that American art has at last "come into its own."

Mr. Buchanan says in part:

"The Hearn sale of foreign and American pictures, served to fulfil in a sensational and unmistakable fashion the beliefs and expectations of that small minority of persons who have consistently advertised and advocated the incomparable merits of American painting. The salient feature of the sale was the prices brought by American pictures. To say as much is merely to record the concrete invincibility of statistics. The question of personal prejudice and personal interpretation has nothing to do with the matter. Over and beyond all excrescences of incident and idiosyncrasy of opinion, over and beyond all theoretical disagreements and antagonisms, one fact of supreme significance projects itself—the fact, repeatedly emphasized by the present writer, that American painting is the dominant issue in the art world of this country today."

## Modern Americans Pass European Works

"The Hearn sale conclusively demonstrated the accuracy of perception possessed and exercised by those persons who have realized that America is producing and has produced great art. But it did more. It hinted tremendously, if we may so express ourselves, of revolutionary conditions and developments in the art world; conditions and developments of a nature unthinkable a bare half-dozen years ago. The spectacle of two houses of fundamentally foreign affiliations, Knoedler & Company and Scott & Fowles, competing with each other for the purchase of American pictures while foreign pictures were allowed to go practically unsupported, supplies us with an incalculable indication of the essential gist of things. And this essential gist of things is, if we correctly apprehend it, something as follows: Foreign art of whatever period and of whatever nationality must stand or fall in the future on its merits alone. It can rely no longer upon a spurious prestige. The time has gone by when a foreign trade-mark could be confidently expected to sell a picture to the American public."

## Hearn Foreign Art "Mediocre"?

"A question arises: Does all this indicate that an unstable public taste has turned, temporarily or permanently as the case may be, against foreign art and in favor of American art? We would not go so far as to commit ourselves to so crucial a decision. It may be argued, for example, that Mr. Hearn's collection of foreign paintings was mediocre. However this may be, it is probable that his foreign art would have brought higher prices six years ago than it brought in the sale recently concluded."

## Some Personal Opinions

The remainder of Mr. Buchanan's readable article, which space limitations will not permit of republishing in toto, discusses the relative merits of certain of Mr. Hearn's foreign and American pictures and his personal opinion of the prices paid for some examples of both. He notes that while Daubigny's "On the Oise" brought the highest figure paid for any foreign picture in the sale—namely, \$8,200—a Wyant brought \$21,500, a Blakelock \$17,500, a Murphy \$15,600, and an Inness \$30,800, and that a 16x22 Murphy brought \$3,800, as against the \$3,500 paid for an "excellent" Troyon.

He thinks that the comparatively low price of \$875 paid for a Tryon was "a legitimate reflex of the picture's inherent deficiency," is pleased that Ernest Lawson's works were admired and congratulates the Corcoran Gallery on its acquisition of Theo. Robinson's "Girl Sewing."

## Senator Clark's Murphy

Mr. Buchanan believes that "ex-Senator W. A. Clark rendered J. Francis Murphy singular disservice in paying for the latter's landscape the preposterous price of \$15,600," but says that "the Senator temporarily ratified the absurd notion, prevalent among dealers, that Murphy's art ceased 16 years ago, when, as a matter of fact, it only began 16 years ago, and his pictures painted previous to that period have no standing whatsoever in the judgments of authentic critics of painting." He declares there was no Murphy in the Hearn collection comparable to certain noted examples in the Shepherd, Burton and Baldwin collections, and asks:

"Is it possible that ex-Senator Clark is the kind of buyer that does not hesitate to pay an exorbitant price for an indifferent work of art so long as the occasion be a conspicuous one?"

## Thinks Wyant Overrated

The \$3,600 paid by the Macheth Galleries for a Homer Martin, Mr. Buchanan thinks, "approximated something like a just valuation of the picture's intrinsic worth," and he says that

"The finest Blakelock in the collection went for the disproportionately inconspicuous price of \$2,100, against the vastly inflated figure of \$17,500 paid for the same artist's 'Landscape.' Second in importance," he continues, "to Mr. Clark's unfortunate exhibition of a taste idiosyncratic, rather than equitable, was the \$21,500 (bought for Mr. Jacob Schiff) paid for the large Wyant. We are not one of those for whom the name of Wyant is sacrosanct. Despite our veneration for the unquestionable integrity of the man's artistic and spiritual morale, we believe that his art is vastly overrated, and we believe that a time will come when its inherent incompetency will be detected and acknowledged. Wyant was unquestionably the weakest of our early painters, and an endorsement is accorded him that might better by far be accorded the work of a number of our contemporaries."

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#### War Landscapes at Salmagundi

A number of large landscapes simulating terrain similar to that in which the American forces will be called upon to operate in France, to be used at cantonments for the purpose of instructing machine gunners and other men of the service in range finding, were on exhibition at the Salmagundi Club Monday last. These pictures are the first of some 40 or 50 to be contributed by the club to the military forces of the country, and have been shipped to various cantonments.

A series of large range finding charts or landscape targets for the use of machine gun crews and rifle practice was needed, and the artist members of the club began work on such pictures, for which lay members furnished funds to defray the cost of materials used in the landscapes. Work on the pictures, which are of three sizes, 3x6, 4x8, and 5x9 feet, was begun at once.

The canvases represent the hills, valleys, rivers, and farm lands of France, and the artists have been able to develop landscapes that are often interesting, not alone as instruction charts, but as works of art.

### EXHIBITIONS NOW ON

#### Women Painters and Sculptors

The National Association of Women Painters and Sculptors is holding its twenty-seventh annual exhibition at 6 W. 57 St., to Apr. 30.

There are 215 numbers on the catalog. The following prizes have been awarded: The John G. Agar prize of \$100 for the best work, to Helen C. McClain for her half-length "Portrait of N. R. M."; the National Association Medal, to Katherine Patton for "Echo Lake—White Mountain," and the Association Medal for sculpture, to Jane Poupelet for her "Femme à la Toilette," a replica of the work in the Metropolitan Museum.

Felice Waldo Howell shows in "Vespers," an admirable view of St. Patrick's Cathedral, brilliantly illuminated by electric lights across the street. An interior entitled "A Sunny Corner," by Maud M. Mason, is pleasing and sympathetic. Jeanie Gallup Mottet's "In Midsummer Sun" has good color quality. "Youth and Age" are cleverly depicted by Winifred Ward, the Ethiopian babe and stork, and the old man with an owl representing effectively the two extremes.

Jane Peterson sends a large canvas, "St. Ives Boats," showing the red roofs of St. Ives and a fleet of fishing craft left high and dry by the receding tide, a typical work with the artist's usual brilliant and strong color. A "Portrait," by Ruth Pratt Bobbs, represents a young girl in an orange skirt and black bodice, with an effective flower design. Marion Powers has sent a good example of her work in "Important Business," and Clara Fairfield Perry's "The Gateway to the Sea," a Cala. scene with trees in the foreground, a rocky shore and distant sea, must be mentioned as one of the good canvases in the display.

The sculpture exhibit includes two finely executed heads by Elizabeth Sturtevant Theobald, of the daughters of Mr. Van Lear Woodward.

#### Watercolors and Pastels at Wolfe Club

The Catharine Lorillard Wolfe Art Club, Grace House, No. 802 Broadway, in its April exhibition, features watercolors, pastels and a few bookplates.

Prizes were awarded as follows: Watercolor, "Mother's Flowers," by Clara Mamre Norton; Hon. Mention, "At Sunset," by Alice Judson. Pastel, "Mistress Mary Lambert," by Sarah C. Sweeney; Hon. Mention, "Sketch of Mrs. Clinch with Snookums," by Evelyn Enola Rockwell. Ivory Miniature, "The Rose," by May Fairchild; Hon. Mention, "Portrait," by C. Barrett-Strait.

The exhibition is well up to the club's average, and among the best examples are those by Clara Norton, "Mother's Flowers"; "At Sunset," by Alice Judson; Miss Sweeney's pastel, "Mistress Mary Lambert," with adorable ringlets, and "Master John Lambert"; "Sketch of Mrs. Clinch with Snookums"; the monotype of "Grace Church," by Winnifrede Selwyn; "A Study in Gold," by H. V. Furness; "The Bronx Lioness," by Elizabeth Tinker Elmore; Evelyn Enola Rockwell's portrait of Clara Mamre Norton; a "Head," by H. E. Brewer; and "Pigeons."

The miniatures shown are pleasing, especially "The Rose," by May Fairchild; Miss Strait's small head; and "The Peacock Fan," by Martha Baxter.

The bookplates are indifferent.

#### Emil Holzhauer's Recent Work

Emil Holzhauer, a disciple of "modernism," showed some 40 examples of his work at the Independent's Studio, Room 601, 1947 Broadway, April 5, 6, and 7. The exhibition included a number of grimly realistic nudes, and several hard and rather harsh portraits. A few landscapes in concolorous treatments were also on view.

#### Metropolitan Museum of Art

Among the recent accessions of the Metropolitan Museum announced at the press view this week the most important is a relief sculpture of Vishnu, "The Preserver, the Pillar of the Universe," carved from a greenish-black stone in high relief with a wonderful amount of ornamentation of the figure and the canopy. The sculpture dates back to the latter part of the XII century and comes from a temple erected at Kikkeri (Mysore) in 1171.

The Far East is also represented in the accessions by two temple guardians, the Japanese Ni-ten, carved in wood, standing on recumbent monsters, and two early Chinese paintings of exceptionally rare quality. One of these scrolls is said to be the work of a Tang painter, Tien tze Chin, and represents holy men traveling on peacocks, phoenixes and dragons to the Buddha heaven. The other scroll shows Taoist saints traveling across the sea to an island where a super-human couple stands awaiting them.

The only accession in the realm of Occidental art is Bryson Burroughs's painting, "Consolation of Ariadne," one of the most admired canvases in his recent exhibition at the Montross Gallery.

Trench helmets have been added to the Museum's collection of arms and armor, among them one German helmet.

Announcement is made that a collection of the prints recently acquired by gift and purchase will be placed on view April 17 and that the current Ryder memorial exhibition will be extended through Sunday, April 21.

#### Portraits by Olive Tilton

Olive Tilton (Mrs. Newell Tilton, formerly Miss Olive Bigelow, daughter of Mr. Poultney Bigelow) is showing 8 portraits and 4 miniatures at the Scott and Fowles Galleries, No. 590 Fifth Ave., to Apr. 15. She devotes the proceeds of any portrait commissions received during the war to the Red Cross. The portraits, with the exception of those of Mrs. Lorne McGibbon, and of the artist's two children, Ryrma and Mildred Tilton, were shown at the Jesup Library at Bar Harbor, last August, and noted in the ART NEWS for that month.

It was then said that the artist, who is self-taught, has a facile brush, good decorative feeling and a refined and delicate color palette. She has improved the full length standing portrait of Miss Fabbri, bringing out the head and the dark brunette coloring of hair and complexion, since last summer. This is a graceful and decorative canvas. The full length standing presentment of Mrs. Lorne McGibbon of Montreal, has much life and movement, and a delightful gray color scheme, and the gerbe of flower held in the left hand is well painted.

The bust portrait of Mrs. Forbes Robertson—that of an elderly, ruddy faced, jolly Englishwoman with its reminiscence of Raeburn is, as was said at the time of the Bar Harbor show, the artist's best work—very true in its hot flesh tones, life-like in expression and with well painted texture of the brown silk bodice and the period bonnet.

Mrs. Tilton's portraits of her children, painted naturally con amore, are attractive and full of sympathy with childhood and the two dainty little figures are well posed, while the flowers in "Pyrra Tilton" and the diffused light in the room in that of "Mildred" are well done, but there is a lack of substance underneath the clothes and the legs and arms are somewhat wooden. These faults time and study will overcome, especially in an artist possessed of so delicate, dainty and decorative color feeling and sense.

Colin Campbell Cooper's "Lower Broadway in Wartime," has been purchased by the Pa. Academy for its permanent collection.

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#### Horace Brodzky at the Penguin

Horace Brodzky, a frequent exhibitor in England and on the continent, now shows, for the first time in this country, a series of his paintings at the Penguin (not a Zoo), 8 E. 15 St. The display includes paintings, drawings, etchings and other art forms. The range is wide and deep, and is hinged upon the "modernists" viewpoint, with loud colorings, outré and bizarre poses boldly used.

John Da Costa has taken a studio at 40 W. 59 St., where he is busy with portrait work. One of his last works is a presentment of General White, the British recruiting officer. He has also completed a portrait of little Peter Fish, son of Stuyvesant Fish. His latest sitter is Mrs. James Cushman.



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#### Loan Collection of French Prints

An unusually fine collection of XVIII century French prints is on view in the gallery of the French Institute, 599 Fifth Ave., to Apr. 30. The opening of the exhibition followed a luncheon given by the Institute Saturday last to M. Andre Tardieu, in commemoration of the first entry of the U. S. into the war.

The collection, assembled by Miss Margaret B. Gould, curator of the department of Ceramics and Enamels of the Institute, includes many rare plates in different states. One remarkable group is formed by the Fragonards, lent by Mr. Morgan, and which came originally from the collection of Mlle. Gerard, sister-in-law and pupil of the artist. "La bonne Mere" is seen in three states: "L'Amour" and "La Folle," respectively in proof and first state.

Among other rare prints are: Janinet's "Almanac Nationale," lent by the Institute; two Roman subjects after Hubert Robert's originals, lent by Miss Gould, and three Debucourts, lent by Mrs. Joseph Duveen, "La Rose," "La Main" and "L'Oiseau ranime." All of these are magnificent examples of the art of French XVIII century engravers. The prints have been lent by Mrs. Samuel Bertron, Mrs. George Blumenthal, Mr. J. Pierpont Morgan, Mrs. John Woodruff Simpson, Mr. Thomas Thorne, Mrs. Joseph Duveen, Miss Gould, Mrs. Henry Mottet, Mrs. Lewis Rutherford Morris, and other collectors, besides those lent by the Museum of French Art.

#### Members' Show at Century Club

The art gallery of the Century Club is devoted this month to a display of works by artist members. There are a number of bronzes, including two admirable bust portraits and two large high reliefs in plaster by Mahonri Young, four or five large decorative panels by F. J. Wiley, notable for their pattern, clear and brilliant color and delightful atmospheric effect, a large typical naval marine by Carlton T. Chapman, an excellent example of George Smillie "Cape Cod," a large flat toned, well colored "Moonlight, New England Village," by Ben Foster, very original in motif and technique, a large decorative mural by Robert V. V. Sewell, an unusually fine "New England Landscape," by J. Alden Weir, and other examples of well known artist members.

#### French War Posters at Salmagundi

A goodly number of French war posters made on the continent by Mrs. Belle Armstrong Whitney were shown in the galleries of the Salmagundi Club, 47 Fifth Ave., until April 8.

These posters are especially strong in their several appeals. In a recent talk given before the club, Mrs. Whitney pointed out to the club members wherein the American designers of posters had thus far fallen immeasurably behind their French brothers. The appalling conditions in France were vividly set forth by Mrs. Whitney, who has crossed the ocean 21 times since the opening of the war and her appeal to the artists of the club to become centers of radiating influence was powerful.

Mrs. Whitney will take her posters across the country for the Government and make patriotic appeals based upon them as far west as San Francisco.

Ben Foster of the National Arts Club is busy at his studio with several landscapes. Mr. Foster has a number of pictures out on circuit exhibitions throughout the country.

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**Rosseau's "Bird Dogs" at Levy Gallery**  
Percival Rosseau, the painter of "Bird Dogs" par excellence, is showing some 13 recent finished oils and 6 sketches, all but the "Stop and Jura" done in France, painted during the past year in Connecticut and North Carolina, and all having "bird dogs"—most intelligent pointers and setters, as their central figures.

As the artist is not only an exceptionally good landscape and dog painter but a keen sportsman as well, his portrayals of his own dogs at work in upland shooting—and in the very landscape settings—make the strongest possible appeal to dog as well as art lovers. Who that has ever felt the thrill of a frosty morning with the faithful and intelligent dogs "at point" and the coveys about to rise—can fail to appreciate these delightful truthful works? The hackneyed line of old Abbe St. Simon comes also in mind when one views these canvases: "The more I see of men the better I love dogs."

#### XVI Century Glass at Bonaventure's

At the Bonaventure Galleries, 601 Fifth Ave., there is a curious and most interesting Italian painting under glass. It dates from the XVI century and deals with Christ before Pilate as a painting theme. There is a representation of the Roman Tribune of the period in which Pilate is shown seated on the judgment throne in the act of washing his hands to symbolize his lack of sympathy with the psychology of the crowd. The soldiers are in the meantime leading the Christ away. The composition is executed in paint and gold and is framed in an antique ebony frame touched with gilding. It is a fine example of early Italian art.



JOHN BURROUGHS  
C. S. Pietro

Presented by Mr. W. E. Bock to Toledo Museum

An unusual pair of Chelsea figures, a shepherd and a shepherdess, modeled by Roubilliac, 12½ inches high, and mounted on plinths encrusted with flowers in their natural colors, with white and gold foliage feet, are also shown at Bonaventure's. The costumes are in elaborate colorings and are of the XVIII century styles.

#### Strang Etchings at the Library

It is one's occasional pleasure to contemplate a large and important current exhibition of works not offered for sale. Mr. Weitenkampf supplies such occasion now in his generously comprehensive display in the Stuart Gallery of the N. Y. Public Library of the etchings of William Strang. Here one finds all the phases of this Scotchman's notable work with the needle. One can trace the man's development from the early portraits, done under the influence of the genius to whom he had the good fortune to be a pupil, Alphonse Legros, to the later expressions of racial Scottish feeling, to the There are Rembrandtesque biblical subjects, the series of the "Ploughman's Wife," and several miscellaneous pieces, including the fine group of buildings, "The Alhambra." James Britton.

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#### Members' Show at Salmagundi

A special exhibition of oils by members of the Salmagundi Club is on in the club gallery to April 18. The catalog contains 130-odd numbers, all to be sold at auction for the benefit of the club on the evenings of April 18 and 19 next at 8 P. M. The auctioneers will be Leo Meilzeiner and J. B. Carrington.

The pictures shown are small ones, but the average is good. Among the artists represented are Carleton and Guy C. Wiggins, James G. Tyler, Warren Davis, Bruce Crane, H. A. Vincent, Leon Kroll, J. Francis Murphy, G. Glenn Newell, John Ward Dunsmore, Henry B. Snell, Ballard Williams, W. Granville Smith and Charles C. Curran.

The committee in charge of the exhibition is composed of Bruce Crane, chairman, H. B. Snell, W. Granville Smith and William S. Robinson.

#### Antique Japanese Painted Screens

A collection of XVI, XVII and XVIII century Japanese screens is on exhibition at the Yamanaka Galleries, 680 Fifth Ave., to Apr. 14. Painters, lacquer artists and poets contributed to the beautiful work on these screens. Gold has been elaborately used on many of them and forms a brilliant background on which are thrown the various designs imagined by the creators of the picture poems represented. Several examples belong to the celebrated Kano school, and others are attributed to equally renowned schools of Japanese art. Flowers, interior scenes, birds, water and landscape are the themes used by the artists to decorate these veritable works of art.

**GORHAM GALLERIES**

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BY AMERICAN  
ARTISTS

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#### Easter Cover Design

Among many special covers for the Easter season, one of the most original and inspiring was that of "The Churchman" the organ of the Episcopal Church which portrayed an angel passing through the stricken fields of France and Belgium and leaving behind her Easter lilies. The design is by the daughter of Mrs. Ella Condie Lamb, who modestly signs herself K. S. Lamb. Miss Lamb has a distinct decorative sense as is shown in the design of the cover reproduced above.

#### Carl Sprinchorn's Drawings

Carl Sprinchorn, a young Swedish-American and former manager of the Robert Henri School of Art, who showed a collection of his drawings sometime ago at the gallery of George Hellman, 366 Fifth Ave., now has an exhibition of his recent work at the Scandinavian Art Shop, 728 Mad. Av.

There are 18 drawings, mostly in color. They are freely expressed, and in many cases have considerable action, but the themes are not always ultra-refined, and there is a decided trend toward a disagreeable aspect of life.

#### Pietro's Burroughs Statue

The statue of the veteran author and naturalist, John Burroughs, recently executed by C. S. Pietro for Mr. W. E. Bock of Toledo, Ohio, and reproduced on this page, has been presented by Mr. Bock to the Toledo Museum, and its unveiling will take place this month at the museum. Mr. Burroughs will be present at the unveiling, to which some 3,900 children and 10,000 adults have been invited.

#### Gertrude Boyle's Sculptures

Gertrude Boyle, sculptor, of California, is giving a studio exhibition, open to visitors Tuesday, Friday and Sunday afternoons, to April 30.

Miss Boyle has on view a bas relief of Joaquin Miller, executed in California, some years ago from studies made in the poet's home.

Other busts are of Luther Burbank, Christy Mathewson, John Muir, Edwin Markham and Alexander Berkman, just prior to his last jail sentence.

Miss Boyle has taken the expulsion from Eden as one of her motifs. She has with this theme as an inspiration, modeled two conceptions of Adam and Eve after the fall.

#### N. S. Macsoud Shows Oils and Miniatures

Nicolas S. Macsoud, a young Turk, is holding an exhibition of 35 oils and 11 miniatures at his studio, 191 Clinton St., Brooklyn, to April 14.

The artist has wisely chosen Arabian motifs, many of the canvases recalling scenes with which he was familiar as a child. "The Sand Storm" is a vivid treatment of a desert phenomenon.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

## FOREIGN SALE CATALOGS

Some illustrated catalogs of the important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

## LESSONS OF HEARN SALE

We give space elsewhere in this issue to an interesting and illuminating argument by Mr. Charles L. Buchanan in the current International Studio, as to the significance of the prices brought by the modern American and foreign pictures in the recent Hearn sale.

While we agree with Mr. Buchanan in his general deduction that the good and high prices brought by the best of the Americans, as against those fetched by the comparatively good foreign pictures in the sale, proved that really meritorious native art is at last appreciated by Americans, we do not entirely agree with his personal estimates of the worth of the art of certain American painters, and differ strongly with him in his depreciation of Wyant and Tryon.

The unsoundness of some of Mr. Buchanan's comparisons of the amounts brought by certain examples of noted American and foreign painters is that he has not analyzed the specific examples as to their respective quality, and what is more necessary, has not seemed to realize that the dealers who, after all, are the chief supporters of art auctions, know the market better than can any amateur collector, and know best whether or not a picture has salable quality. It so happened that certain of the foreign pictures which Mr. Buchanan cites were not superior examples, some were even of doubtful authenticity, and others were not of salable quality.

As to Mr. Buchanan's "slap" at Senator Clark for his purchase of the fine Murphy, etc., why, "that's another story."

## CORRESPONDENCE

## French's Statue of Lincoln

Editor AMERICAN ART NEWS,

Dear Sir:

I note from your issue of Mar. 30 that Daniel Chester French is modelling a new statue of Lincoln, which ought to gratify every man who appreciates fine work; but why should Mr. French make one more Lincoln with downcast head—a contemplative pose? All the Lincolns have their heads down.

Abraham Lincoln was a far-seeing statesman—a man of vision. He should have his head aloft, with a piercing look, as one who sees through the centuries, yet is in full and conscious touch with the crowd around him. I do not know what process of thought it is that leads our modern sculptors to think that all great men kept their eyes fastened upon the ground.

There are at this moment two statues of Oliver Cromwell in England, one in London by Thornycroft, with his head down and evidently looking into the ground, the other, at Manchester, with his head up, his face full of fire and his form in perfect action. Which one of these two statues would you choose as representative of a great man? It is time for our sculptors to get away from this habit of turning all great men of thought and action into downcast dreamers with all touch and sight gone. That's what these modern Lincolns are.

Yours very truly,

Samuel Harden Church.

Pittsburgh, Pa., April 9, 1918.

## Some Art!

"Frantic work of art on the wall—pious motto, done on the premises, sometimes in colored yarn, sometimes in faded grasses, progenitor of the 'God Bless Our Home' of modern commerce. Framed in black mouldings on the wall, other works of art, conceived and committed on the premises by the young ladies; being grim black and white crayons; landscapes mostly; lake, solitary sailboat, petrified clouds, pregeological trees on shore, anthracite precipice; name of criminal conspicuous in the corner."—Mark Twain.

## OBITUARY

## Charles A. Vanderhoof

Charles A. Vanderhoof, painter, etcher, and illustrator, died suddenly in his home at Locust Point, N. J., Monday last. He was an instructor at Cooper Union in the late 80's and for some years after, a charter member of the Holland Society, and was connected in an official capacity with the formative years of the Art Students' League. He leaves a widow.

## Henry H. Cross

Henry H. Cross, noted painter of Indian types and explorer of the West in the days of the buffalo, died recently in a Chicago hospital, aged 80.

He was born in Tioga County, N. Y., in 1837. As a youth he started out with P. T. Barnum's circus.

In Minnesota in 1862 he painted all of the Sioux Indians sentenced to death by Pres. Lincoln for a massacre of white settlers.

Cross made five trips to Africa with Barnum to collect wild animals. Among his portraits were paintings of King Edward, and Pres. Grant, which Grant sent as a gift to the Sultan of Turkey. He painted Leland Stanford, Cornelius Vanderbilt, Robert Bonner, James J. Hill, Pres. Diaz of Mexico, Kalakaua, King of Hawaii, Col. W. F. Cody, and other historic characters.

Fifty of his Indian paintings are now on display in the rooms of the Chicago Historical Society.

## CHICAGO

With the recent death, noted in the obituary column, at the age of eighty, of Henry H. Cross, generally known as "Old Col. Cross," the first of the American school of Indian painters has passed on. His close personal acquaintance with Gen. Custer, "Buffalo Bill" and all the noted scouts and "big chiefs" of the early Western days, and his association with "Lucky" Baldwin throughout his exciting career, made the Col. a fascinating companion. There are many among the younger generation who will miss the bluff old fellow and his broad brimmed hat. His studio in his home on Center St. was a meeting place for veteran showmen and racing men. He is well represented in the Thomas B. Walker collection at Minneapolis by a series of portraits of historic chiefs and scouts, faithfully executed as to details of costume.

The annual exhibition of the Chicago Society of Architects had in one gallery, grouped chronologically, a collection of photographs showing the architectural development of the city from the first log cabins of the early settlers and the block-houses of old Fort Dearborn, through the boxlike structures of the young city, the horrors of Victorian Gothic and illy assimilated French styles, the Romanesque Renaissance, and the classic period of the World's Fair, to the present day of skyscrapers and bungalows or more pretentious houses in the "Chicago style."

The exhibition of recent works by Edward J. Holslag opened this week at the Thurber Galleries, with good prospects for success. It is surprising to note the fertility and variety of this artist's fancy, and his unerring sense of the decorative. His offerings range from large canvases to small sketches, and cover many fields, from Italy to the Cala Coast. Some small studies of the Fox River at Aurora are worthy of careful attention for their substantial and sincere qualities. A portrait rendered in a most decorative manner is also one of the good things of the show, and, in its present setting, affords a fine example of the ornamental possibilities of portraits in an interior scheme. A big marine, entitled "Torpedoed," is a strong work.

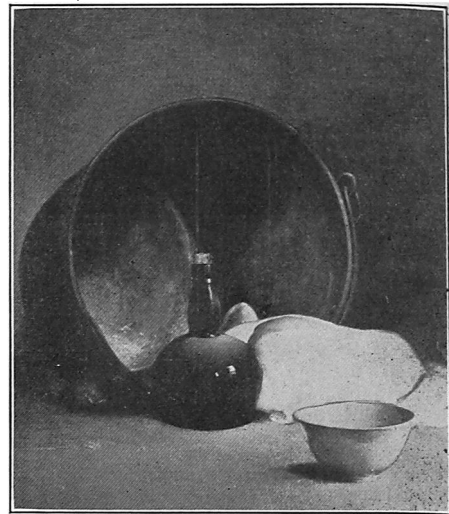
At Carson, Pirie and Scott's, preparations are under way for the Chicago show, and, judging from the selections so far, every one worthy of note will be represented with the best of recent works.

An exhibition of the works of William Clusman, who is noted as having "discovered the Chicago River," artistically speaking, is to be held in a department store gallery.

The winning by Frederic Grant of the \$100 prize awarded by popular vote at the Arts Club's recent landscape exhibition was not a surprise to the discerning. His entry "Souvenir" was a graceful and romantic affair, full of sparkle and color and the carnival spirit.

The exhibition at the Reinhardt Galleries of oils and watercolors by William J. Beasley will recall to N. Y. art lovers his show at the Milch Galleries in November, with one of the largest "one-man" shows ever staged in the metropolis. His present exhibition contains some canvases seen on that occasion and also on view recently in Cleveland. They are notable for dignity and beauty of conception, delightful color and broad handling, devoid of overstrain or affectation.

Frank Benson, the Boston painter, is represented at the current Arts Club show by his study of Ducks and Geese, than which nothing better has been seen since "Bracquemond." Otto J. Schneider,



## STILL-LIFE

By Felix Rusmann

Third Hallgarten Prize—Spring Academy

president of the association, shows a view of the lake front at Grant Park, a delightful idealization of Chicago. Helen Hyde has some splendid prints in color, notably a little girl knitting, entitled, "Doing Her Bit." Louis O. Griffith is also notable among the workers in color and Beatrice Levy has been most successful likewise along these lines. Some dry point portraits by Elizabeth Telling and Theresa A. Garrett are also worthy of more than a passing glance. In figure work Troy Kinney of N. Y., and Robert Eskridge of Chicago, achieved distinction, the latter especially having a peculiarly swift and happy manner of expression. The "find" of the show is John W. Winkler, a young man from San Francisco, whose work is considered to approach more nearly to that of Whistler than does any other modern etching. His studies are largely of Chinatown. Earl Reed's poetic themes of dune and marsh are among the good things of this show, as is also Pierre Nuytten's famous portrait of Abraham Lincoln. Thirteen purchases in all have been made by the Art Institute for its permanent collection.

The Arts' Club Show brings out many old friends, some of them in new aspects. The entry of Lucie Hartrath shows to particularly good advantage and her facility in portraiture, though small, is a not unimportant piece of work. Paul Bartlett contributes a most successful portrait lovely in tone, and Anna Lee Stacey imparts luminosity to her painting of Mrs. T. Mack Baxter. Edith Sterchi and Gertrude Spaller impress one with the possibilities of the poster style of treatment, and Allan Swisher has an ambitious work, fine in color, and embodying much of the best tradition of portrait art.

Gerald Frank contributes one of the few pictures in this show which are not portraits, a shadowy and mysterious religious theme entitled "Calvary." "Leaves" by Conde Wilson Hickok, is interesting on account of its color, light and outdoor qualities rather than by reason of the treatment of figures. The only piece of sculpture in the show is the work of Mrs. Nancy Maw Cox-McCormack, whose head of the French Consul, on view in one of the galleries, is much remarked. In the hall a little group of remarkable watercolors by Ferdinand Bocheur, a lieutenant in the French Army, is being exhibited, the proceeds of sales going to the French Red Cross. They are largely studies in France in war time, but it is their rather artistic as well as their timely import, which renders them worthy of comment. They are most original in style and in color and characterized by breadth and certainty of execution.

Mr. Carter H. Harrison was elected president and Victor Higgins secretary of the commission for the encouragement of local art in a meeting recently held at the Art Institute. This organization was formed when Mayor Harrison was in office and grew out of his enthusiasm for local art.

Education of the children in the schools along artistic lines is one of the efforts of the commission.

Henry Reinhardt & Son are showing a collection of still lifes by Miss Dorothea Litzinger, of N. Y., which has been seen in their N. Y. galleries. Well painted and fresh in color these decorative floral arrangements are taking wonderfully with local art lovers.

Marion Dyer.

Frank and Bolton Jones have painted eight large range finding canvases to be used in the training camps. This work has not yet been considered as part of the military equipment by the Government, but a fund has been established for the purchase of canvas paints, etc., and the artists paint them voluntarily. Edward Dufner and Frank Chase are also devoting time to the work.



## LONDON LETTER

London, April 3, 1918.

Although, as I pointed out some little time ago, the majority of important deals are transacted in the big salesrooms rather than in the dealers' galleries, this applies more to London itself than to the provinces, where, I hear, things are extraordinarily flourishing in "the trade." This unexpected briskness in art dealing has its explanation in more than one way. To begin with, the great manufacturing centers in the north, for example, are creating a new type of collector, who is quite unaccustomed to salesroom buying and who much prefers to examine art works at his leisure, consulting with some trusted vendor, before he embarks on the perilous business of the acquisition of treasures. Secondly, the beginner in collecting, and a very large part of the buying is now done by men who have only recently come into the means to indulge their artistic fancies does not, as a rule, aim at once at works by the acknowledged masters of painting, the important names who make a stir at sales and fetch the sensational prices. He may be bitten with the auction craze later on in his career, but to begin with, he is content to gratify that sense of the beautiful, which he was obliged more or less to ignore in the days of his poverty, and direct himself rather to the beautifying of his house than to the foundation of a noteworthy collection. For the type of collector produced by the war is not necessarily a vulgarian, and buys as much for his aesthetic gratification as for reasons of show or of snobbism, such as are usually attributed to him, and although in some cases there may be a reversion to a taste for Victorian art, it is surprising, on the other hand, what perspicacity of judgment is shown among many buyers who are perfectly new to this method of expending money.

## Sale of Blake's Drawings

Before the recent sale at Christie's, of the Linnell collection of Blake drawings, regret was expressed on every side that there was apparently no prospect of their being secured to the nation. It came, therefore, as a pleasant surprise when it was made known that the National Gallery, the Melbourne National Gallery and several provincial galleries had, with the help of private sympathizers, pooled their resources to acquire the series of Dante designs for the Empire. Some 7,300 guineas was the price at which these 72 drawings in watercolor and pencil were secured, the bidding having started at 2,000 guineas and the announcement made by Mr. Hannen as to their destination was received with enthusiasm. Mr. Robert Ross, who represents the Melbourne Gallery over here, was largely instrumental in bringing about the transaction and he also bought independently for Melbourne a number of other important works. Mr. Sabin secured, at 3,800 guineas, the "Book of Job" series, while the twelve drawings for "Paradise Regained" went to the Carfax Gallery for 2,100 guineas. It is pathetic to compare with these prices those which the artist himself demanded. It is said that 2½ guineas was all he asked when taking his "Job" drawings to his patrons, who at the time criticised this work as being over-elaborate. For other series of drawings he would gladly have accepted any small sum under £10! But had Blake not labored in poverty and distress, it is unlikely that he would have produced the inks characteristic of his genius.

## Sale of Kennedy Armor

The Kennedy sale at Christie's has drawn many notable buyers to the salesrooms, among them certain prominent dealers from Paris. Numbers of interested art-lovers, including the Queen and Prince of Wales, came to view the arms and armor prior to their dispersal. A great portion of this has already figured in famous sales such as the Bernal, Thill and Spitzer. Prices ruled high, in many instances far exceeding expectation. Bidding commenced at big figures in most cases, the XVI century suit of French tilting armor beginning at 1,000 guineas and eventually going to Mr. Amor for 4,100 guineas. The Star Chamber lock and key of Charles II workmanship created great interest and reached the sum of 460 guineas, a considerable advance on the 180 guineas paid for it at the Gurney sale by its late owner.

The awards have now been made in respect of the Memorial Plaque to the Fallen for which a first prize of £250 and other, lesser, prizes were offered. The winner is a Liverpool artist, E. Carter Preston, whose design is based very largely on the style of decoration to be found among Greek coins. It represents Britannia, with the British lion at her side, crowning the name of the departed hero. Dolphins are introduced into the design as emblematic of Britain's sovereignty of the seas and figures of a lion and eagle in mortal combat symbolize the struggle now taking place.

L.G.-S.

## PHILADELPHIA

Some 21 recent paintings by Edward W. Redfield and Edmund C. Tarbell are shown in the Rosenbach Galleries to Apr. 20. The 10 canvases by Redfield are important examples of his art, one especially a fine snow scene in the well known virile facture familiar to the visitor to annual picture shows, and entitled "Woodland Solitude." The picturesque side of American industrial life, stirred into unusual activity by war work, has been the inspiration of several of the same artist's pictures in the collection depicting the scenery in the vicinity of Pittsburgh, full of distinctive character and quite equal in quality to the Delaware Valley series. Mr. Tarbell exhibits a fine "Portrait Group" lent by Dr. S. M. Milliken of New York, "Portraits of a Man and a Woman," lent by Mr. J. S. Ames of Boston, of a "Woman," lent by Mrs. J. S. Lawrence of Boston, a "Portrait of Mr. C. C. Glover," president of the Corcoran Gallery, a beautiful bit of genre, "Girl Crocheting," and lent by Mr. C. V. Wheeler of Washington, D. C., a fine study of a female head entitled "Summer Idyll" and a number of other figure subjects not less interesting and worthy of careful attention. The pictures are effectively hung and intelligently catalogued under the direction of Mr. J. E. D. Trask. This is the first collective exhibition of Mr. Tarbell's work ever held here, and should surely appeal to a discriminating public.

Mural decorations, based upon the theme of "The Legend of Dionysos and Ariadne," for which Miss Edith Emerson was awarded the Academy Fellowship Prize of \$100 in the last annual exhibition, were unveiled with appropriate ceremonies in the Little Theatre yesterday.

The annual meeting of the Academy Fellowship will be held Apr. 15, when there will be an election of officers and managers for the current year. The list of nominations is headed by the name of John McLure Hamilton as president.

At the same meeting, Mrs. Ada Brooke Drake will address the Fellowship on "War Relief Work; The Utilization of Material, New or Old"; Miss Elizabeth Leighton Lee on "War Work on Farms and in Gardens," and there will be a report on what the artists are doing to help win the war.

Mexican market scenes and American Indian life form the subjects of a collection of oils by Miss Rozel O. Butler, to be on exhibition at the Art Alliance, Apr. 18-28. They will be on sale and a portion of the proceeds will be given to the American Ambulance Corps in France. Under the auspices of the Joint Arts Committee of the same organization, there is now on a display of Medici prints to May 1.

The prizes for the successful contestants at the entertainment for the benefit of Artist's War Emergency Fund at the School of Design for Women, Apr. 6, were sketches by prominent local artists. The pictures were on view at the Alliance for some weeks previously. Eugene Castello.

## HARTFORD (CONN.)

The first spring exhibition of the newly formed Guild of Hartford Artists is on at the Johnston Gallery to April 21. Exhibits are confined to work of artists having residence here. Robert Brandegee has a landscape and figure composition, "The Indian Hunter." The late Wm. Gedney Bunce is represented by a characteristic Venetian sunset. James Britton shows a new portrait of President Wilson, seen sitting at his desk, the figure relieved against a background of the Stars and Stripes; also a landscape and another portrait.

Constant Furyk contributes a large night scene, "Modern Babylon"; Alfred J. Eaton two picture landscapes, painted on the Mexican border while the artist was in army service; Frank A. Giddings a still life of fruit, painted with breadth and fine color; and J. H. Grant an "Autumn, Talcott Mountain." Two canvases of war time significance are by Joseph Kress, one called "Soldier's Dream"; the other a portrait of Reginald Kress of the Navy. A refined and delicate view, "Venetian Gondola," by Joel F. Wright; a woodland view, "Nova Scotia," by Harry Gerhardt; and a landscape by Allen Talcott are other exhibits.

John W. Robbins of Farmington is holding an exhibition of brule gravure prints, etchings, pastels and watercolors at the Athenæum Annex Gallery. The brule gravure is a new process invented by Mr. Robbins, in which the print is burned upon paper by a heated brass plate.

Paul Trumbull.

## PORTLAND (ORE.)

The Portland Art Institution is holding a specially organized loan exhibit at the Museum. A number of valuable paintings have been lent by prominent citizens—two never exhibited here before. One is a canvas by F. C. Frieseke, the property of Judge C. H. Carey. There are two Monets in the collection, owned by Charles F. Adams, and two Sartains; one lent by Miss Sallie Lewis, the other by I. N. Fleischer. An interesting feature of the exhibit is a case of rare art objects.

## BOSTON

A memorial exhibition of the sculpture of Bela Pratt has been opened at the Museum. The display provides something like a complete survey of this artist's accomplishment, from the early "Orpheus" to the "Hamilton" made in 1917 under commission from the Ferguson bequest for a Chicago site. Among the loans is Pratt's portrait bust of Maj. Henry L. Higginson, a characterization marked by that nervous energy which is none too often seen in American sculpture. The sculptor's portrait of Nathaniel Hawthorne has been placed outside the Museum. The Museum is also holding its annual showing of the work of the high school vocational drawing class, now in its fourth year.

William W. Churchill is exhibiting during the current fortnight at the Guild of Boston Artists. Much interest centers in his new portrait of Henry Pennypacker, master of the Boston Latin School.

The Fogg Museum is again open Sundays now that the coal shortage has passed. Objects of Oriental art from the collection of Mr. Hervey E. Wetzel have been placed on view.

The Copley Society on April 9 made a pilgrimage to the Whistler House, Lowell, Mass., by invitation of the Lowell Art Association.

Ross Hall Maynard is giving a course of lectures at the Boston City Club, entitled "Oak," "Walnut," "Mahogany," "Satinwood." Silver pieces and paintings are also touched upon. Mr. Maynard's general theme is the good influence of the antique in home decoration. He holds the antique to be esteemed not purely for aesthetic reasons but also because of its educational and socializing value.

Cyrus E. Dallin has produced a statuette, "The First Prisoner," to be duplicated throughout New England as an aid to the raising of the third Liberty Loan in this district. The statuette is a portrait of Corporal John Foster Leith, of Schenectady, N. Y., the first American captured by the Germans. It shows a strong, upstanding, defiant youth standing solidly on both feet, his left hand clenched and his right in his pocket. The sub-title is "Captured, But Not Conquered." Ernest C. Sherburne.

## MEMPHIS

The Art Gallery has especially interesting displays this month. Beside a group of loaned oils representing Cecelia Beaux, Hassam, Ballard Williams, Chauncey Ryder, Henri, Birge Harrison, John Carlson, etc., there is an exhibition of works by Chicago artists, selected from the recent show at the Art Institute by Mr. C. H. Burkholder, which perhaps is a more representative display of the work of Chicago's best artists than their own show made. There is a decidedly modern feeling throughout the exhibition, which is sane and solid. Walter Ufer sends one of his enjoyable Indians, "The Red Moccasins," full of pathetic charm; Charles W. Dahlgreen sends "Autumn"; Charles Francis Browne "The Beachcombers' Wharf"; Adam Emory Albright one of his favorite subjects of children, "Field Flowers"; Edgar S. Cameron an unusually strong Western landscape, "El Alamo Gordon Sauta Fe"; Wilson Irvine "Coming Home from School" and "Conn. Uplands"; and Indiana Giberson a study of cows, "In Green Pastures."

There is certainly something unusual in this artist's work, rare in quality, with a wide range of thought and study.

Norman Tolson sends "Dorothy M.," a good study of texture. Others worth while are "The Ghetto," by Oskar Gross; a Western landscape by Anna Lee Stacey; "The Sycamore," by Lucie Hortath; Leon Gaspard's "Moscow"; and "Obra and Ahola," by Victor Higgins.

In Gallery B there is a group of small bronzes loaned by The Gorham Co. of N. Y., representing Anna V. Hyatt, Malvina Hoffman, D. C. French, Evelyn Longman, Chas. Aitken, Isidor Konti, etc.

## UTICA (N. Y.)

An exhibition of works by American artists is now on in the art gallery of the Public Library and is of unusual interest. John F. Folinsbee is represented by "Winter Quiet," a fine snowclad landscape, to which "Apple Blossoms," by C. C. Mase, forms a striking contrast. "Brooklyn Yards," by Hanson Booth, is a realistic portrayal of rather sordid surroundings; R. K. Mygatt's "Autumn Day" and "Fall Coloring," sunset scenes by Geo. W. King and Chas. P. Appel, and Henry E. Snel's "Heather" are among the notable canvases in this excellent display.

## KANSAS CITY (MO.)

An exhibition of works by artists of Kansas City and vicinity is on at the Fine Arts Institute to April 27. Exhibits are original paintings, drawings, and sculptures.

A prize of \$100 is offered for the best oil and of \$50 for the most meritorious work in any medium.

## PARIS LETTER

Paris, April 3, 1918.

Except for a few of the pictures in the recently sold Degas collection it might easily be inferred that the collection was made in a rather haphazard manner. It neither indicated any pronounced prejudice, nor any fixed, narrow lines of choice. It is surprising that it was not more comprehensive. But one may conclude that Degas was actuated as much by his needs as by his likings. In other words, he had around him such examples as were useful to him in his work, just as a writer has such books of references most at hand as serve him most.

## Recent Vial Sale

An important sale was that of the pictures and furnishings of the late M. Vial, at the Hotel Drouot. Here are a few of the prices: Daumier (watercolor), "Un Argument Péremptoire," \$3,300; Jongkind, "Le Vieux Pont Neuf à Paris," \$2,830; Corot (an early work), "Les Ruines dans la Campagne de Rome," \$10,890; Daubigny, "Le Ravin," \$1,950; Isabey, "L'Alchimiste," \$880; Delacroix (crayon study), "Tigres Couchés," \$1,100.

The exhibition by the group of artists now calling themselves "Les Douze," to which Rodin belonged, has been in progress at the Petit Galleries, and its success is extraordinary. On the first day pictures were sold to the value of \$20,000. Among the exhibitors are Simon Jean, Albert Besnard, Charles Cottet, René Ménard, Dauchez, Raffaelli, Lucien, Simon and Sidaner.

At the latest sale of engravings there were these prices: Bonnet, portrait of Mme. Baudouin, after Boucher, \$2,530; Debucourt, "La Main," \$2,550; Demarteau, "Jeune Fille à la Rose," after Boucher, \$2,240; Janinet, "La Comparaison," before letter, after Lawrence, \$7,480.

## Stillman Art Treasures

The death of Mr. James Stillman has drawn attention to the artistic contents of his beautiful Paris residence, beside one of the entrances to the Parc Monceau. This beautiful house has been used since the first months of the war as a convalescent hospital for French officers, and the pictures have mostly, for their surer preservation, been put aside. The Paris collection of Mr. Stillman, which I saw in 1913, contained some particularly good examples of Virgée-Lebrun, Watteau, Rubens, Rembrandt, Boucher and some artists of the XVIII century and the 1830 school. I am not informed as to whether any of these were taken to N. Y., about the time of his last return thither, or, even before.

At the most important sale thus far this month at the Salle des Ventes, a Flemish tapestry fetched \$11,600; another, representing Guy de Lusignan in armor, mounted on a white horse, \$9,200; a third (early XVI century) \$3,000; the last two being bought by Mr. Jacques Seligmann. Among the paintings, \$8,800 (against a demand of \$6,600) was given for "Le Jugement de Solomon," attributed to Piero della Francesca; \$5,280 for "Le Cortège Triomphal," attributed to Benozzo Gozzoli; \$3,500 for "La Bataille," attributed to Uccello; and \$2,200 for the portrait of a woman, attributed to Van Orley. The prices commanded by many works, the authenticity of none of which is assured, constitute a fact worthy of note. On the preceding day a small sculptured group in gilded bronze, "Satyre et Faunesse," attributed to Riccio, was sold for \$4,400.—B. D.

## BUFFALO

The two exhibitions opened at the Albright Art Gallery April 3. Paintings by Henry Caro-Delvaile and works by Theodore Spicer-Simson are of unusual interest. Caro-Delvaile is a French artist whose field is portraits and decorative panels; his work shows classic influence, and he is developing a new style which is adapted to the adornment of modern homes. Spicer-Simson is a medallist of first rank; his commemorative designs and portrait medals are beautiful, with a vigor of conception and delicacy of treatment, while the three busts which he includes in the collection are finished with rare skill.

## WILMINGTON (DEL.)

At the annual meeting of the Society of the Fine Arts, Mrs. Charles Copeland was unanimously re-elected pres't of the society; and the following directors were elected to succeed themselves: George P. Bissell, F. C. Schoonover, S. M. Arthurs. The directors holding over are Chancellor C. M. Curtis, Henry F. du Pont, Mrs. Coleman du Pont, George A. Elliott, Gertrude Brinckle and Mrs. John B. Bird.

## GALVESTON (TEXAS)

The series of lithographs showing war work in England and the U. S. are shown here under the auspices of the Galveston Art League. A collection of oils by the New Hope group of artists of Pa. is also shown, with several ivory miniatures by William J. Whittmore of N. Y.

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**ARTISTS' EXHIBITION CALENDAR**

NATIONAL ACADEMY OF DESIGN, ninety-third annual exhibition. Fine Arts Galleries, 215 W. 57 St., N. Y., to Apr. 21, 1918.

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio—Twenty-fifth annual exhibition of American art, May 25, throughout the summer. Entries by May 1, exhibits May 6.

**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS**

Architectural League Rooms, Fine Arts Bldg., 215 W. 57 St.—Eleventh annual exhibition of the Guild of Book Workers, Apr. 17-20.

Arlington Art Galleries, 274 Madison Ave.—Oils by Elizabeth Curtis, Apr. 17 to May 8.

Art Alliance of America, 10 E. 47 St.—American Institute of Graphic Arts, to Apr. 30.

Art Alliance, Garden Gallery, 10 E. 47 St.—Portrait drawings in three crayons, by F. Theodore Weber, Apr. 15-27.

Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen. Paintings by 10 artists, through Apr.

Avery Architectural Library, Columbia University, Morningside Heights—Designs for N. Y. Botanical Garden Greenhouses in watercolors, paintings and designs for other buildings, through Apr.

Babcock Gallery, 19 E. 49 St.—Paintings by eight Western artists, to Apr. 30.

George Gray Barnard Cloisters, 454 Fort Washington Ave.—Open daily 10 to 5, except Mondays. Admission fee \$1; Sat. and Sun., 50 cents; for the benefit of the widows and orphans of French sculptors.

Bonaventure Galleries, 601 Fifth Ave.—Italian XVI century painting on glass.

Bourgeois Galleries, 668 Fifth Ave.—Modern art exhibit by a group of Europeans and Americans, to Apr. 20.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, to Apr. 28.

Catharine-Lorillard-Wolfe Art Club, 802 Broadway—Watercolors and pastels, to Apr. 30.

Daniel Gallery, 2 W. 47 St.—Oils and watercolors by Hayley Lever, to Apr. 17. Watercolors by American artists, Apr. 17 to May 1.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Albert Andre, to Apr. 20.

Ehrlich Galleries, 707 Fifth Ave.—Old Masters, through April.

Ferargil Galleries, 24 E. 49 St.—Oils by a group of American artists, Apr. 15-30.

Folsom Galleries, 396 Fifth Ave.—Works by modern Americans, through Apr.

The Little Gallery (removed to), 4 E. 48 St.—Calmet linens and table decorations.

John Levy Galleries, 14 E. 46 St.—Dog portraits by Percival Rousseau, to Apr. 20.

Macbeth Gallery, 450 Fifth Ave.—Works by group of three artists, Chas. H. Davis, Willard L. Metcalf and Ben Foster, to Apr. 18.

Maddowell Club, 108 W. 55 St.—Works by a group of American artists, to Apr. 19.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Isaac D. Fletcher coll'n. American sculpture display—Albert P. Ryder memorial.

Milch Galleries, 108 W. 57 St.—Paintings by Valentino Molina; etchings by Allen Lewis, Apr. 15-30.

Modern Gallery, 500 Fifth Ave.—Watercolors and drawings by Marie Laurencin and a group of "modernists," through Apr.

Montross Gallery, 550 Fifth Ave.—Group of American artists.

Museum of French Art, 599 Fifth Ave.—XVIII century color prints, to Apr. 20.

National Arts Club, 15 Gramercy Park—Works from the permanent collection by life members of the Club, to Apr. 14.

Nat'l Association of Women Painters and Sculptors, 6 W. 57 St.—Twenty-seventh annual exhibit'n to Apr. 30.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, to Apr. 18.

Stuart Gallery—Etchings by William Strang, through Apr.

N. Y. Salon of Modern French Paintings, 677 Fifth Ave.—For the relief of disabled French soldiers, to Apr. 22.

The Orange Gallery, 123 E. 57 St.—Batiks by A. Austin Dunham, to Apr. 17.

The Penguin Club, 8 E. 15 St.—Oils, watercolors and etchings by Horace Brodzky, to Apr. 29.

Ralston Galleries, 567 Fifth Ave.—Selected works by six French soldier painters, to Apr. 17.

Reinhardt Galleries, 565 Fifth Ave.—Portraits and other sculpture by F. Lynn Jenkins, to Apr. 20.

Salmagundi Club, 47 Fifth Ave.—Oils by club members, to Apr. 18; auction sale, Apr. 18 and 19, eves.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

Scott & Fowles, 590 Fifth Ave.—Portraits by Mrs. Newell W. Tilton, through Apr. 13.

Society of Independent Artists, 112-114 W. 42 St.—Apr. 20 to May 12.

The Corham Galleries, Fifth Ave. at 36 St.—Recent garden sculpture, by Janet Scudder, Apr. 22 to May 11.

The Grolier Club, 47 E. 60 St.—Artistic lithographs, to Apr. 27.

The Touchstone House, 118 E. 30 St.—Chinese, Japanese and Javanese coats, kimonos, skirts, scarfs, tied-and-dyed work, pottery and lamps, through Apr. 27.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Persian porcelains and miniatures; landscapes and portraits by Agnes E. Mayer, to Apr. 15.

Yamanaka Galleries, 680 Fifth Ave.—Old Japanese painted screens, Kano school, to Apr. 14.

**ART AND LITERARY AUCTION SALE CALENDAR**

American Art Association, Mad. Sq. South—The Stefano Bardini collection recently received from Florence, to be sold Apr. 23, 24, 25, 26 and 27, afts.; paintings, Hotel Plaza, Thurs. eve., Apr. 25. Exhibition Apr. 18 to date of sale.

Anderson Galleries, Park Ave. and 59 St.—Duplications from the library of Henry E. Huntington, Part VIII, Wed., Thurs., and Fri. eves., Apr. 24, 25 and 26. Sidney Woollet autographs, Fri. aft., Apr. 29 and 30, and Wed. aft., May 1. Exhibition Apr. 15 to dates of sales.

**ART AND BOOK SALES****Halsey Print Sale**

The first session of the sale of Part XII of the print collection of Frederic R. Halsey, comprising Dutch and English portrait engravings and old masters, took place at the Anderson Galleries, Monday evening, and brought a total of \$1,557.75.

A considerable portion of the prints were purchased by F. Meder, who paid the highest price, \$42, for No. 133, a portrait of Giovanni Boccaccio, by Cornelius Van Dalen after Titian. It is a "first state" proof before any inscription.

At the second and concluding session, which took place Tuesday evening, 218 lots were sold for \$826.60, making a total of \$2,384.85 for both sessions.

No. 359, two prints by Thomas De Leu, were purchased by Kennedy & Co. for \$50, the highest price.

**Lossing Literary Sale**

(Concluded from last week)

Rare first editions of volumes by American authors, MSS. and autograph letters in the Benson J. Lossing collection were dispersed at the fifth and final session of the sale, April 5, at the Anderson Galleries, for a total of \$2,083.50, making for the five sessions a grand total of \$11,475.45.

No. 1115—"Choice of Emblems, and other Devices," by Geoffrey Whitney (Leyden, 1586), first English book of emblems, brought \$255, the top price, from J. L. Clifford.

**Other sales were:**

No. 1033—Terentius (Publius), Argentinæ (1496) a copy of the first edition of this commentary. J. F. Drake, \$200.

No. 1019—"Renaissance in Italy," by John A. Symonds (London, 1875-1866). First edition. J. F. Drake, \$102.50.

No. 1060—"Amorum Emblemata," by Otho Vae-nius (Antwerp, 1608), extremely rare and of importance to Shakespeare students. J. L. Clifford, \$157.50.

**Antique and Modern Furniture Sale**

The first session of a sale of antique and modern furniture and embellishments from a N. Y. residence, Apr. 4, at the American Art Galleries, brought a total of \$6,479.

No. 44—Two Satinwood corner cabinets, with in-laid oval portrait wreath, brought \$470, the top price of the sale, from Mrs. E. C. Hoyt.

**Other sales were:**

No. 74—Queen Anne sofa. Mrs. G. Daniels, \$290.

No. 80—Six plated silver electric wall candelabra. Mrs. E. C. Hoyt, \$240.

No. 34—Two Queen Anne mahogany folding card-tables. Cooper, \$200.

At the second and concluding session, April 5, a total of \$30,560 was realized, making for the two sessions a grand total of \$36,941.50.

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VERY RARE BARGAIN—The David Dudley Field house at Haddam, Conn., for sale cheap; only to a possessor of the artistic spirit. A wonderful opportunity to remodel this into an ideal artist's home. Full particulars; Mrs. A. F. Brainard, Haddam, Conn.

Interest centered in the XVIII century Aubusson tapestries, which provoked spirited bidding for their possession.

Nos. 231 and 232—Aubusson tapestries brought \$3,100 each, or \$6,200 for the pair, from J. K. Johns, the highest prices of the sale.

**Other sales were:**

No. 232—A XVI century Renaissance tapestry. A. Kimball & Son, \$2,500.

No. 238—Petit-point tapestry screen, in three folds. Daniel H. Farr, \$2,000.

No. 230—XVIII century Aubusson tapestry, the scene representing "Game of Blind Man's Buff and Musician with Bagpipe." Emil Pares, \$1,625.

No. 283—Old carved mahogany four-post bed. H. Brenner, \$400.

No. 177—Old Queen Anne carved walnut two-chair settee. J. J. Fox, \$400.

No. 269—Old carved mahogany cabinet. T. W. Allen, \$350.

No. 249—Old Chippendale carved mahogany settee. Otto Berner, agent, \$300.

No. 275—Pair of Irish Chippendale mask console tables. T. W. Allen, \$360.

No. 194—Old satinwood inlaid secretary, with cabinet top. W. E. Benjamin, \$280.

No. 271—A walnut cabinet, inlaid with marquetry. James Robinson, \$220.

No. 226—Two old gilt Chippendale console tables. T. W. Allen, \$200.

**Sale of Americana**

A collection of Americana comprising 300 items was dispersed at auction April 5 by C. E. Heartman, 36 Lexington Ave., and brought \$1,869.75. The feature of the sale was No. 215, "Ichabod," by Increase Mather (Boston, 1702), secured by George D. Smith for \$152.50, the top price.



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### Charles Roberts Library Sale

The first session of the sale of Quakeriana from the library of the late Charles Roberts of Phila., Wednesday aft., at the American Art Galleries, brought a total of \$3,448.

No. 61—"Boston Quaker Persecution," by William Coddington, printed in 1674, and rare, brought \$420, the top price, from Curtis Walters.

Other noteworthy sales were:

No. 203—"A New England Fire Brand," by George Fox and John Burnyeat (London, 1679), the rare second edition. A. Swann, agent, \$360.

No. 58—"Boston Quaker Persecution, New England's Ensign," by Humphry Norton (London, 1659), scarce. Haverford College, Pa., \$200.

No. 60—"Boston Quaker Persecution," by William Robinson and William Leddra (London, 1669), a rare tract relating to the persecution of New England Quakers. Haverford College, Pa., \$175.

No. 197—"An Answer to Several New Laws and Orders made by the Rulers of Boston in New England," by George Fox (London, 1678), a copy of rare original edition. R. H. Dodd, \$115.

No. 201—"Something in Answer to a Law Lately Made at the First Session of the General Court Held at Boston," by George Fox (1679), exceedingly scarce. R. H. Dodd, \$150.

No. 31—"Important Collection of Early Friend's Tracts," by Robert Barclay and others (various places and dates). Haverford College, Pa., \$105.

No. 74—"A New Description of That Fertile and Pleasant Province of Carolina," by John Archdale (London, 1707). Rare first edition. R. H. Dodd, \$100.

At the second and concluding session, Wednesday even., a total of \$4,476 was realized, with a grand total of \$7,924.

No. 445—"The Settlement and Offices of the Free Society of Traders in Penna.," by William Penn (London, 1682, rare original issue, brought \$410, the top price, from Haverford College.

Other sales were:

No. 314—"A Reply to Mr. Increase Mather's Printed Remarks on a Sermon Preached by G. K. at Her Majesty's Chapel in Boston, the 14th of June, 1702," by George Keith (N. Y., 1703). A. Rudert, agent, \$300.

No. 372—"Plantation Work the Work of This Generation," by William Loddington (London, 1682). Haverford College, Pa., \$170.

No. 311—"The Doctrine of the Holy Apostles and Prophets the Foundation of the Church of Christ," by George Keith (Boston, 1702). A. Rudert, agent, \$155.

No. 290—"A Series of Rare Tracts on the Division of the Quakers in Pa. and New England" (London, printed by John Gwillim, 1692 and 1693). Haverford College, Pa., \$140.

No. 391—"New Jersey and Pa. Quakers," by Robert Hannay (London, 1694). Morrison Hires, \$115.

### Plaza Combination Picture Sale (Concluded from last week)

At the second and concluding session of a combination sale of pictures by modern foreign and American artists at the Plaza Hotel Ballroom, Apr. 5, a total of \$47,300 was obtained for 86 canvases, which added to the total of the first session of Apr. 4, or \$9,970 made a grand total for the sale of \$57,270.

The highest figures of the second final session were brought by modern American pictures, Geo. Inness' "Looking Over the River," going to Seaman as agent for \$3,900. J. Francis Murphy's "Cloudy Day" going to Mr. Bernheim for \$3,800 and Wyant's "Bridge in the Meadows" to Knoedler & Co. for \$2,800. The highest price brought by a foreign picture was \$2,500, paid by Knoedler & Co. for Corot's "Ruins of the Chateau de Pierrefonds, not a distinctive example.

The sale was a significant one, inasmuch as it again proved how fashions change in art, as many of the works sold, especially those at the first session, brought figures far below even their original cost to their owners a few years ago, and, in several instances, ten times below they would have brought twenty to forty years ago. These works are what the French call "demode" and the English "old fashioned," but they have intrinsic merit, and those who secured them last week obtained, in most instances, real art bargains. The examples of Meyer von Bremen, Verboeckhoven, Koek-koek, and Lambinet held up even better than those of such contemporary and later fellows as E. Berne-Bellecour, Detaille, Casonova, Gerome, Alvarez, Kisel, Ribot, Van Beers, Brissot, Lambdin, Grivas, Edouard Frere, Giradet, Kaemmerer, Haquette, Georges Washington, J. C. Meissonier, and even Madrazo.

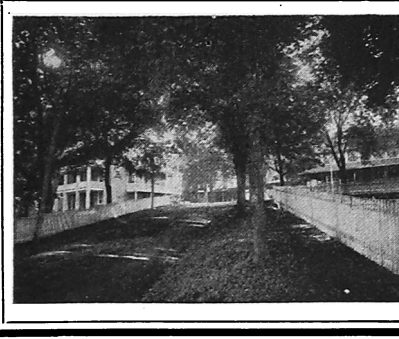
There need be no surprise felt by those who did not attend the sale at the seemingly very low figures brought by the examples of Blakelock, George Inness, Wyant, Corot, Jacque, Daubigny, Dupre, Diaz, Schryer, Alma Tadema, etc., after the high prices the works of some of these men brought at earlier sales this season, for none were superior examples, and some were doubtful. The Millet crayon and pastel, "Shepherdess and Sheep," was, in fact, withdrawn because of doubt expressed as to its authenticity.

Some idea of the shifting of values in pictures may be gained from the sale for \$650, to Mr. James M. McCarthy of Quebec, a new and discriminating collector, of the very large canvas, "Opening the Gate" (two life-size young women, said to be the daughters of Lord Londonderry, leading a donkey on which a child is seated). This figured in the Catholina Lambert sale in 1915 as possibly by Sir Thomas Lawrence, and Mr. Lambert is said to have paid the late T. J. Blakeslee some \$15,000 for the work. It sold at the Lambert sale for \$1,925, and is probably by a pupil of Lawrence.

The following is a list of pictures sold April 5, with catalog number, artist's name, title, size in inches, height first, width next, buyer's name (when obtainable), and sale price:

94—Leo-Herrman, C., "The Cardinal's Siesta" (panel), 9½x7½. John Levy....	\$130
95—Minor, R. C., "Twilight," 8x10. Seaman, agent.....	130
96—Wyant, A. H., "Blue Mountain Lake" (millboard), 6x9½. Bernet, agent.....	310
97—Pukitonow, I., "Les Faucheurs" (panel), 4½x9. Bernet, agent.....	100
97—Pukitonow, I., "Les Pecheurs" (panel), agent.....	260
98—Murphy, J. F., "Autumn Sunset," 6½x9. Bernet, agent.....	500
99—Martin, H. D., "Autumn Sunset," 6½x10. G. J. Foran.....	200
100—Vibert, J. G., "The Cardinal," 6x9. J. G. Haas.....	675
101—Chevillard, V. J. B., "The Cure Reading," 10x9. T. M. Scheidler.....	150
102—Huguet, V. P., "Street in Cairo" (panel), 12½x9½. Holland Galleries.....	100
103—de Neuille, A. M., "A French Soldier," 12½x8½. Holland Galleries.....	220
104—Zamacois, E., "The Guitar Player" (panel), 6½x4½. Bernet, agent.....	110
105—Rico, M., "Along the River" (panel), 8¼x13½. John Levy.....	250
106—Schreyer, A., "A Wallachian Team," 9¼x13. H. F. Miller.....	1,500
107—Berne-Bellecour, E. P., "Cavalry Officer" (panel), 14¼x9½. Clapp & Graham.....	150
108—Van Marcke, E., "Homeward Bound," 14x10½. John Levy.....	550
109—Dupre, J., "Landscape," 10¾x13¾. Knoedler & Co.....	900
110—Diaz, N. V., "Forest Landscape" (panel), 12¾x16. John Levy.....	275
113—Votz, F. J., "Cattle and Landscape" (panel), 6¾x13¾. Aug. W. Clarke.....	225

114—Detti, C., "Page of 16th Century" (panel), 16x10¼. S. J. Frank.....	100
115—Chartran, T., "Water Nymph" (panel), 19½x11¼. Holland Galleries.....	100
116—Detaille, J. B. E., "Skirmish in Algerian Street" (watercolor and crayon), 15½x12½. A. Nussbaum.....	110
117—Berne-Bellecour, E. P., "Off Duty," 12¾x17¼. Bernet, agent.....	275
118—Jacquet, J. G., "La Petite Marquise," 18x15. K. A. Gushee.....	50
119—Ranger, H. W., "Farmhouse and Trees" (millboard), 12x16. F. E. Oppenheimer.....	80
120—Ranger, H. W., "The Brook" (millboard), 12x16. A. V. Stout.....	150
121—Wyant, A. H., "Landscape" (panel), 11x18. H. F. Miller.....	475
122—Ryder, A. P., "Sheep and Landscape," 19¼x15½. Ferargil Galleries.....	80
123—Dupre, J., "In the Pasture," 15x18. Irving Brokaw.....	250
124—Corot, J. B. C., "Ruines du Chateau de Pierrefonds," 10½x19¼. Knoedler & Co.....	2,500
125—Knaus, L., "The Refractory Model," 16½x14. H. Schultheis.....	375
126—Ziem, F., "Venice" (panel), 21½x13½. Bernet, agent.....	400
127—Twachtman, J. H., "Winter Landscape," 13x21. Seaman, agent.....	275
128—Dupre, J., "The Gleaner," 18¼x15. J. M. McCarthy of Quebec.....	275
129—Jacquet, J. G., "Reverie" (pastel) 21½x18. Seaman, agent.....	80
130—Wyant, A. H., "The Bridge in the Meadows," 15½x21½. Knoedler & Co.....	2,800
131—Inness, G., "Looking Over the River," 16x20¼. Seaman, agent.....	3,900
132—Murphy, J. F., "Cloudy Day," 16x22. E. H. Bernheim.....	3,800
133—Robinson, T., "In the Woods," 18x22. W. McMahon.....	330
134—Minor, R. C., "Near the Wigwags. Watford, Conn., 16x20. H. F. Miller.....	385
135—Chase, W. M., "Landscape," 18x22. Seaman, agent.....	140
136—Beraud, J., "At Longchamps," 15¼x22. Bernet, agent.....	250
137—Gerome, J. L., "Moorish Dancer," 22x18¼. Holland Galleries.....	330
138—Zorn, L. A., "Arab Chief at Prayer," 22x18¼. A. Mayer.....	160
139—Daubigny, C. E., "Showery Day in Normandie," 16x21¼. E. K. Richards.....	1,150
141—Moran, T., "Sunrise at Venice," 20x14. Bernet, agent.....	400
142—Dearth, H. G., "Evening," 19x29. C. P. Byrnes.....	150
143—Koekkoek, J. H., "A Town in Holland," 16½x22. Bernet, agent.....	190
144—Blakelock, R. A., "Afterglow," 16x26¼. A. W. Clarke.....	450
145—Inness, G., "Landscape," 16¼x24¼. H. Schultheis.....	775
146—Ranger, H. W., "Landscape," 18x25¼. John Levy.....	360
147—Millet, F. D., "Roasting Apples," 25x18¼. E. K. Richards.....	100
148—Verboeckhoven, E. J., "Sheep," 27½x22¼. Clapp & Graham.....	575
149—Richet, L., "The Farm," 18¼x24. J. M. McCarthy.....	325
150—Monchablon, F. J., "Landscape," 19¼x25¼. A. W. Clarke.....	350
151—Clays, P. J., "Holland Shipping" (panel), 25¼x20. Holland Galleries.....	410
152—Jacque, C. E., "Shepherdess and Sheep," 26x21½. Jacob Straus.....	360
153—Alvarez, D. L., "The Music Lesson" (panel), 20x27½. J. de Jongh.....	130
154—Watrous, H. W., "A Cigarette, A Cup of Tea and She," 28x24. Bernet, agent.....	170
155—Minor, R. C., "September Sunset," 22x30. Elias Naganston.....	160
156—Carlsen, E., "Fruit," 21x30. Ferargil Gallery.....	90
157—Howe, W. H., "Evening, Milking Time," 24x30. P. M. Gotterdam.....	325
158—Koekkoek, B. C., "Winter Landscape," 26x32½. Bernet, agent.....	400
159—Watrous, H. W., "The Word of a Girl," 28x24. John Baumann.....	325
160—Carlsen, E., "The Sentinel Pine," 30x30. Robert Handley.....	475
161—Verboeckhoven, E. J., "Sheep and Fowl," 28½x23. Holland Galleries.....	350
162—Ziem, F., "Venetian Boats" (panel), 20¼x35½. Clapp & Graham.....	2,000
163—Thulow, F., "The Washerwoman," 26x32. Knoedler & Co.....	1,525
164—Richet, L., "Gleams of Summer Light," 26¼x35¼. Seaman, agent.....	625
165—Alma-Tadema, "Queen Clotilda Instructing Her Children in Arms," 25½x35½. Holland Galleries.....	1,000
166—Carlsen, E., "Woods," 34x28. C. P. Byrnes.....	500
167—Bogert, G. H., "Venetian Sunset," 28x40. W. McMahon.....	300
169—Carlsen, E., "October Oaks," 34x38. P. W. Gotterdam.....	425
170—Lerolle, H., "Coming from the Fountain," 40x32. S. J. Frank.....	175
171—Detti, C., "Les Noces D'or" (panel), 26x48. J. de Jongh.....	350
172—Ziem, F., "Evening, Venice," 27x42½. Knoedler & Co.....	1,025
173—Verboeckhoven, E. J., "Sheep in Pasture," 29x41. Seaman, agent.....	425
174—Perrault, L. B., "Petite Fille au Chien," 44½x26. E. K. Richards.....	225
175—Bierstadt, A., "Rocky Mountain Valley," 36x52. Bernet, agent.....	550
175A—Francais, "Landscape," H. Lowenstein.....	200
176—Bougeureau, W. A., "Hesitating Between Love and Riches," 42x35. Seaman, agent.....	1,150
177—Schreyer, A., "The Charge," 31¼x49¼. Bernet, agent.....	1,325
178—Bierstadt, A., "Sunset in the Yosemite," 36x52. Bernet, agent.....	550
179—Isabey, E., "Harbour of Granville," 36x55. Clapp & Graham.....	1,700
180—Lawrence, Sir T., "Opening the Gate" (canvas), 95x82. J. M. McCarthy.....	650
Total.....	\$47,300
Total 1st session.....	9,970
Grand total.....	\$57,270



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Gardner Symons, of the National Arts Club, 119 E. 19 St., has just sent a picture to the Vose Gallery, Boston, and has also sent pictures to other shows throughout the country. Finished with his jury duty for the Spring Academy, Mr. Symons returned to the Deerfield Valley, Mass., to paint spring landscapes.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st, monthly in mid-June, July, August and September, at New York, N. Y., for April 1, 1918.

State of New York, County of New York:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared James B. Townsend, who, having been duly sworn according to law, deposes and says that he is the Publisher of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business managers are:  
Publisher: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; Editor: James B. Townsend, 15 E. 40th St., N. Y. C.; Managing Editor, none; Business Manager, James B. Townsend, 15 E. 40th St., N. Y. C.

2. That the owners are: James B. Townsend, 15 E. 40th St., N. Y. C.; Eugene Fischhof, 50 Rue St. Lazare, Paris, France; Alicia B. Du Pont, "Nemours," Wilmington, Del.; Grover Cleveland Walsh, 30 Pine St., N. Y. C., and Reginald T. Townsend, 15 E. 40th St., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JAMES B. TOWNSEND, Business Manager.

Sworn to and subscribed before me this 27th day of March, 1918.

HENRY RITTERBUSCH, Notary Public.

My commission expires March 30, 1919.

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